

*SEVEN HOUSES ON
LAKE SHORE DRIVE*

*A district composed of
1250, 1254, 1258, 1260,
1516, 1524, and 1530 North
Lake Shore Drive*

CHICAGO, ILLINOIS

PRELIMINARY STAFF SUMMARY OF INFORMATION

SUBMITTED TO THE
COMMISSION ON CHICAGO LANDMARKS
JUNE, 1988

REVISED APRIL, 1989

CARL CONSTANTINE HEISEN HOUSE
1250 North Lake Shore Drive

Architect: Frank B. Abbott

Date: 1890

MASON BRAYMAN STARRING HOUSE
1254 North Lake Shore Drive

Architect: Lawrence Gustav Hallberg

Date: 1889

ARTHUR TAYLOR ALDIS HOUSE
1258 North Lake Shore Drive

Architect: Holabird and Roche

Date: 1895

MADELINE WHITEHEAD ROCKWELL HOUSE
1260 North Lake Shore Drive

Architect: Holabird and Roche

Date: 1910

EDWARD TYLER BLAIR HOUSE
(now joined with 1524 to form the headquarters of the
International College of Surgeons)
1516 North Lake Shore Drive

Architect: McKim, Mead and White (William M. Kendall, designer)

Date: 1914

ELEANOR ROBINSON COUNTISS HOUSE
(now joined with 1516 to form the headquarters of the
International College of Surgeons)
1524 North Lake Shore Drive

Architect: Howard Van Doren Shaw

Date: 1917

BERNARD ALBERT ECKHART HOUSE
(now the Polish Consulate)
1530 North Lake Shore Drive

Architect: Benjamin Marshall

Date: 1916

Along the stretch of North Lake Shore Drive that runs between Oak Street and North Avenue are two blocks that command historical interest and claim architectural distinction. Contained within the 1200- and 1500-blocks are two clusters of single-family residences that portray the character of the street as it was originally conceived and developed. Here in the 1880s, 1890s, and early 1900s, acknowledged architects built substantial homes for members of Chicago's social and economic establishment who just at that time were transferring their allegiance from Prairie Avenue on the South Side to the newly created drive along the city's magnificent lake shore on the North Side.

Potter Palmer and Lake Shore Drive

Unquestionably Chicago's glory is the lakefront. No other major American metropolis is bounded by such a lavish expanse of limitless blue water, green parks, and sandy beaches. Understandably, Lake Shore Drive was and is a popular place to live. Early on, even cosmopolitan Europeans had no difficulty understanding the attraction. William Architer, a London journalist representing the *Pall Mall Gazette* in the 1880s, wrote: "You wonder that the dwellers in this street of palaces should trouble their heads about Naples or Venice, when they have before their very windows the innumerable laughter, the ever-shifting opalescence, of their fascinating inland sea." However, as a street, Lake Shore Drive is of fairly recent vintage in Chicago's history. At least one hundred years ago, few would have thought it would become a pre-eminent locale. If it is at least plausible to envision that Irving Park Road was once an Indian Trail and Cottage Grove Avenue a cattle path, it takes considerable imagination to believe that Lake Shore Drive was once a swampy marshland of sand dunes and frog ponds interspersed with scrubby growths of pine and willow.

Lake Shore Drive was the brainchild of Potter Palmer, one of the outstanding personalities of a generation that produced a number of the city's remarkable entrepreneurial leaders. Born in 1826, the son of a Quaker farmer in upstate New York, Potter Palmer came to Chicago in 1852 and was successively founder and proprietor of a nationally famous department store (now Marshall Field & Company) and a prestigious hotel (the Palmer House). Palmer also was responsible for developing the potential of State Street as a commercial and retail center. Like other wealthy Chicagoans such as George Pullman, Philip D. Armour, and Marshall Field, Palmer originally lived in opulent style on Prairie Avenue. However, in the early 1880s, threatened by the encroachment of the railroads and annoyed by the pollution of nearby industries, Palmer adventurously elected to move to the Near North Side.

At 1350 Lake Shore Drive on the block between Banks and Schiller streets, architects Henry Ives Cobb and Charles H. Frost designed for Palmer a sumptuous mansion in the English battlemented style. Here, in an interior graced by Gobelin tapestries and Impressionist paintings and lavishly appointed with the first completely authentic Louis XVI salon in Chicago, Palmer and his equally notable wife, Bertha Honore, lived and entertained in regal style. As the undisputed leaders of Chicago society, the Palmers' innovative

move to Lake Shore Drive provided the impetus for others to follow, as John Stamper explains in his 1985 doctoral thesis *The Architecture, Urbanism, and Economics of Chicago's North Michigan Avenue, 1830-1930*:

The Palmer mansion served as an advertisement for the development of upper Lake Shore Drive, and attracted so much attention that Palmer could pick and choose among the applicants for lots he sold in the blocks north and south of his. He sold to none but those he considered his peers, and thus the neighborhood became the most elegant part of town. Among those who bought property on or near Lake Shore Drive were William Borden, Bryan Lathrop, Robert Todd Lincoln, and Harold McCormick and his wife, the former Edith Rockefeller.

With the concentration of these families in their elegant houses along Lake Shore Drive, Chicago's high society with its display of wealth and elaborate rituals had a new center of activity.

Palmer had done more than just build himself a house in 1882 (demolished in 1950). Even before he made his move, he had independently provided men, money, and machinery to infill the land and extend the beach on the North Side. Once this area became his permanent abode, he began work with the Lincoln Park Commissioners to build the spacious, tree-lined thoroughfare now known as Lake Shore Drive. Palmer's role as catalyst in its construction was publicly acknowledged in November of 1893 when the Lincoln Park Board voted to rename the street Palmer Boulevard. Although the vote was later rescinded due to public pressure, it would have been a fitting tribute to one of the city's most committed visionaries.

The 1200 Block of Lake Shore Drive

Writing in *Architecture in Old Chicago* (1941), Thomas Tallmadge described the Potter Palmer House as "an American architect's best thought of what a baronial castle should be." On a smaller scale this theme would be continued in the houses at 1250 and 1254 North Lake Shore Drive, built respectively for Carl Constantine Heisen in 1890 and Mason Brayman Starring in 1889. Both men were well-known figures in Chicago's business world. Heisen, a native of Germany and a cotton commission merchant, came to Chicago from Mississippi in 1886. He later achieved prominence in the real estate field. Starring, a lawyer, served as assistant general counsel from 1894, general solicitor from 1898, and eventually as general manager of the Chicago Railway Company, a mass transit system.

Both houses are in the Richardsonian Romanesque style, popular from approximately 1870 to 1900, and derived from the work of the renowned American architect, Henry Hobson Richardson (1838-1886) whose advanced designs had a profound effect on American architecture. The style is characterized principally by solid volumes, weighty masses,

dark hues, and a monolithic scale. Towers and chimneys are short and squat so as to be contained within the overall massive outline of the building. The uniform rock-faced exterior finish is highlighted with an occasional enrichment of foliated forms on capitals. A large arched entry is common, and the facade is punctuated with transomed windows set deeply in the wall and arranged in groups in a ribbon-like fashion. Adjectives such as powerful, rugged, and virile are often used to describe Richardsonian Romanesque. As a style it aptly expressed the ruggedly individualistic spirit of Chicago's captains of industry who rapidly rose from the poverty of pioneers to the pinnacle of fortune.

The architect for the C.C. Heisen House, Frank B. Abbott, was born in Ohio on August 4, 1856. He was educated in Michigan and first opened an architectural office in Grand Rapids. He came to Chicago in 1885 and specialized in residential design. According to the 1891 publication *Industrial Chicago*, Abbott "inherited his taste for the profession, as his grandfather was a draughtsman and inventor, and his father was engaged many years in the building business." Lawrence G. Hallberg, the architect for the Starring House, was born and educated in his native Sweden. He began his architectural practice in the London office of Sir Digby Wyatt, coming to the United States in 1877. His entire career was spent in Chicago where, while he often designed many fine homes, he was especially known as an industrial architect of concrete warehouses and factories.

An equally prestigious Chicago firm, Holabird and Roche, was responsible for the design of the houses at 1258 and 1260 North Lake Shore Drive. Neither William Holabird nor Martin Roche were native Chicagoans. Holabird, born in New York State in 1854 and educated at West Point, came to Chicago in 1875. Roche was born in Ohio in 1855 and came to Chicago in his youth. Both were trained in the office of William Le Baron Jenney and formed their own firm in 1883. By the beginning of the 1920s, Holabird and Roche was one of the largest firms in the country and was nationally known for its office buildings, court houses, and large hotels. Holabird and Roche had consistently demonstrated technical competence and aesthetic mastery in designing the large urban office block, and their work, as part of the first generation of the Chicago school, has been extensively studied and admired. In Chicago, the Marquette Building of 1894 (designated a Chicago Landmark in 1975) is considered by many to be their most notable achievement.

Although singularly innovative in their commercial work, Holabird and Roche's residential designs, while always of high quality, were more conventional. 1260 North Lake Shore Drive with its simple rectangular massing, uncomplicated brick and limestone surfaces, and minimal classical detailing typifies their more usual approach. The house was owned and built by Madeline Whitehead Rockwell whose husband, Lawrence, was originally from Pittsfield, Massachusetts. Mrs. Rockwell herself was descended on both sides from longtime Chicago families. Her father was Elisha Paxton Whitehead, a pioneer Chicago merchant, and her great-grandfather on her mother's side was Matthew Laflin who had come to Chicago in the days when the city was no more than the Fort Dearborn settlement. Like other well-to-do Chicagoans, the Whiteheads had first lived on the South Side on Calumet Avenue.

The house at 1258 North Lake Shore Drive is an exception to Holabird and Roche's customary treatment of residential design, as architectural historian Robert Bruegmann explains in the Fall, 1980 issue of *Chicago History*:

The exuberant facade design for Arthur Aldis at 1258 Lake Shore Drive (completed in 1897), for example, was derived from the rich architecture of the Venetian Gothic. Its polychrome masonry, traceried balconies, and tile roof set it off sharply from its sober Romanesque and classical neighbors, notably the firm's own Rockwell house (1910) adjoining to the north.

Holabird and Roche had strong ties to the Aldis family. Arthur T. Aldis, born in 1860 and Harvard-educated, was a member of Aldis, Aldis, Northcote and Watson, for many years one of Chicago's high-profile real estate and development firms. The founder of the firm was Arthur's older brother, Owen, who served as the exclusive agent for the Boston real estate investors, Peter and Shepard Brooks. Substantial commissions were received by Holabird and Roche from this collaboration. The Brooks brothers' contribution to Chicago architecture through the Holabird and Roche firm include the Monadnock Block (south half by Holabird and Roche; designated a Chicago Landmark in 1978), the Marquette Building, and the Brooks Building.

The 1500 Block of Lake Shore Drive

Representing the last generation of elegant single-family mansions built on Lake Shore Drive are the houses at 1516, 1524, and 1530. On an elemental level, the houses are remarkably similar in appearance; only the historical details differ. Each is four stories high capped by a denticulated cornice. Each sits on a rusticated base with smooth stone facing on the upper floors. On each house, the second story receives special emphasis as the *piano nobile*, a feature borrowed from the Italian *palazzo* and signifying the floor containing the principal public rooms of the residence. Particularly fortuitous today is the fact that these three houses stand contiguous, forming a unique ensemble visually related in scale, materials, setback, roofline, and exceptional quality of design and workmanship.

By 1912, when the first of these houses was erected, Lake Shore Drive presented an unbroken line of residential dwellings designed in the potpourri of differing, sometimes flamboyant, almost always picturesque styles that characterized the eclectic age of the previous three decades. By the early years of the 1900s, however, a more restrained approach could be discerned, one that most often turned to the calm sobriety, balanced formal symmetry, and discreet ornamentation of neoclassicism. This brand of American neoclassicism looked to the ordered decorum of civic architecture in Renaissance Italy and Georgian England for inspiration. At the turn of the century, traditionalism and historicist allusions satisfied the social and cultural aspirations of the increasingly sophisticated, affluent American urban homeowner. The Edward T. Blair House, completed in 1914, with its deliberately understated elegance, is a case in point. The design bespeaks

the social solidarity and great wealth to which Edward Blair, a member of one of Chicago's oldest and best known families, was no newcomer.

The commission for his Chicago residence went to William Kendall, partner of McKim, Mead, and White, the New York architectural firm which at the turn of the century was the largest and best-known practice in the United States. In assessing the firm's importance, architectural historian Leland Roth in his 1978 publication *The Architecture of McKim, Mead & White 1870-1920--A Building List* states:

McKim, Mead & White came to have a profound and far-reaching influence, largely through the impact of the firm's hundreds of buildings from Maine to Oregon, North Dakota to Texas, and through the extensive publication of a great majority of these in both the architectural and popular press. Beyond the physical presence of the buildings, the firm exerted a strong influence through the great number of architects it trained who then established their own offices across the United States. What made the effect of the McKim, Mead & White *atelier* particularly strong was that the firm devoted its greatest energy to urban and public buildings, and the young men who passed through it began their careers at precisely that moment when the city became the dominant force in American life. As a result, McKim, Mead, and White and their many assistants and students played an important part in giving shape to the modern American city.

Made a partner in 1906, William Mitchell Kendall (1856-1941) joined the firm in 1882 after study at Harvard and the Massachusetts Institute of Technology and further travel and study throughout France and Italy. He was to become McKim's right-hand man and particular protege. After McKim died in 1909, Kendall's work continued to be imbued with the same qualities that characterized those of his mentor. These were aptly summarized by Lionel Moses who wrote in the May 24, 1922 issue of *The American Architect*:

The same scholarly knowledge is evident. The same dignity of design is appreciable. The same conception of scale and proportion is discernible. And we note the same refinement of detail. Instinctively it occurs to one's mind that the same artistic impulses are at work now as at the previous period; that the same spirit of art still exists.

One of the hallmarks of the work of McKim, Mead and White is the restrained use of classical ornament, judiciously chosen and sparingly applied. This approach is most noticeable on the Blair House where only the entrance is marked by two Roman Doric columns, and stone balustrades demarcate the property line in front and band the three long French windows on the second floor. The taut crisp lines, precise clean-cut geometry, and general overall severity of the Blair House make it almost a protomodern expression.

If tombs, monuments, and temporary buildings for the 1893 Columbian Exposition are excluded, McKim, Mead and White executed only four substantial commissions in Illinois. Martin C. Tangora, author of the Illinois Register of Historic Places nomination

form for the Blair House, notes:

Of these, two were the Lathrop and Patterson houses in Chicago, done by McKim and White respectively in the early nineties. The third was the Women's Building of 1903 in Champaign-Urbana, by McKim and Fenner. [The Byron Lathrop House was designated a Chicago Landmark in 1973 and the Robert W. Patterson House is a part of the Astor Street District which was designated a Chicago Landmark in 1975.]

The Blair House is thus the last building by the firm in the state, and in fact is the only Kendall house in the Middle West.

In 1916 the residence at 1530 Lake Shore Drive was built for Bernard Albert Eckhart, one of Chicago's truly outstanding corporate and civic leaders. Born in Alsace, then part of Germany, in 1852 and educated in the Milwaukee public schools, Eckhart made a fortune in America; in his case in the flour milling business. His distinguished career included directorships of the Continental and Harris banks, the Chicago Title and Trust Company, and the Board of Trade. His most significant philanthropic activities were the Art Institute and the University of Chicago. But Eckhart made his most memorable and laudable contribution in the arena of public affairs. A staunch Republican, Eckhart served two terms in the State Senate (1887-1889) where he was instrumental in enacting the statute that created the Sanitary District of Chicago. He was president of that body from 1896 to 1900 when the remarkable engineering feat of reversing the flow of the Chicago River was brought to a successful conclusion. In 1905, Eckhardt was the gubernatorial appointee as chairman of the West Park Commission that administered parks on the West Side of Chicago. Here Eckhart labored tirelessly to institute financial reform and eliminate political corruption from the park system. Although an exact connection has not been documented, it is widely believed that Eckhart was responsible for the installation of Jens Jensen as superintendent and landscape architect for the West Parks in 1905. In his biography of Jensen, *Landscape Artist in America*, Leonard Eaton describes the circumstances and challenges that this partnership faced:

In 1905 the state legislature had authorized two bond issues, one of \$2 million for the improvement of West Parks, and an additional \$1 million for the acquisition and improvement of small parks and playgrounds. Jensen was thus in the happy position of being able to spend a great deal of money on the rehabilitation of the city's estate. His response to this challenge was magnificent. While the large parks, Garfield, Douglas, and Humboldt, had been laid out by William Le Baron Jenney in the 1870s, surprisingly little had been done to create in them an environment which would be a relief from the dirt and noise of an industrial metropolis. The small neighborhood parks were an entirely new affair; nothing quite like them had ever been contemplated in any large American city. To this double problem Eckhart and his new superintendent now addressed themselves, and it is not too much to say that the affluent Chicago businessman played Louis Napoleon to Jensen's Haussmann.

Thus Eckhart facilitated the career of this noteworthy artist whose skilled and beautiful park plans constitute a lasting legacy to Chicago.

The architect of the Eckhart mansion, Benjamin Howard Marshall (1874-1944) was a legend in his own time. His open and energetic pursuit of a flamboyant lifestyle, however, in no way interfered with the exercise of his formidable architectural talent and keen business sense. Born to a Chicago family of wealth and commercial position, Marshall, the son of a baking and milling company owner, was educated at the exclusive Harvard prep school. Beyond that he had no further formal education or training. He joined architect Horatio Wilson in 1893 and two years later, at the age of 21, he was made a full partner. In 1905, he formed a partnership with engineering specialist Charles Eli Fox which lasted until Fox's death in 1926. Marshall and Fox became one of the leading architectural firms in Chicago during the first decades of the twentieth century. Their best known designs included the Blackstone Hotel (1910), the South Shore Country Club (1916), the Drake Hotel (1920; designated a Chicago Landmark as part of the East Lake Shore Drive District in 1985), and the now-demolished Edgewater Beach Hotel (1921). Marshall and Fox were also early advocates of the luxury apartment building and became notably expert in their design and execution. 1550 North State Parkway (1911) as well as four of the seven apartment buildings within the East Lake Shore Drive District are conspicuous examples. Like his contemporaries, Marshall was adept at selective eclecticism, using only those forms and shapes from the past considered appropriate for a building in the present. Considering that the Eckhart house was sited on the waterfront, Marshall imaginatively looked to the lightness of the Venetian Renaissance for the detailing of this design. Arched Palladian windows flanked by slender columns grace the *piano nobile* of the second floor. Especially distinctive are the sculptured frieze panels which capture the delicate feel of Venetian ornament.

Like Benjamin Marshall, the architect of the Eleanor Robinson Countiss House at 1524 Lake Shore Drive, Howard Van Doren Shaw (1868-1926), was born into a prosperous and patrician Chicago family and first educated at the Harvard School. He completed his education at Yale and took his architectural training at the Massachusetts Institute of Technology, followed by travel and study in England, Italy, and Spain. After a brief stint in the office of William Le Baron Jenney, he opened his own office in 1895. Although Shaw's practice was not limited to residential commissions, it was in the sphere of conservative domestic architecture that he enjoyed a matchless reputation among Chicago's social leaders. In *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw* (1969) author Leonard K. Eaton offers an assessment of Shaw:

Shaw's architectural style is hard to characterize because he drew on so many sources. Thomas Tallmadge remarked that he disliked French classicism and must have fought many battles against it. Likewise, said Tallmadge, he detested the Italian villa, the Adam interior, and the Norman cottage. . . . In his maturity the architect whom Shaw most resembled was probably Sir Edwin Lutyens. He liked the soundness and livability of the English domestic tradition as interpreted by Lutyens, and he was happiest

when he was working with clients who wanted an American adaptation of an English country house. At the sametime he was quite willing to do something Italianate for E. L. Ryerson, Sr., and he drew heavily on Austrian precedent for the village square at Lake Forest. . . . In short, Shaw was the very model of the cultivated eclectic. His object was always to give the client what he wanted in terms of the most suitable historical precedent. He knew the historic styles perfectly, and his achievement, within the context of eclecticism, is not to be underrated.

Other than his palatial country and city houses, a few examples of Shaw's most noteworthy designs include the surrounding parish buildings of the Fourth Presbyterian Church on North Michigan Avenue, the Lakeside Press Building on South Dearborn Street, the Quadrangle Club at the University of Chicago, and McClintock Court and the Goodman Theater at the Art Institute. As a trustee of the Art Institute, Shaw was one of the founders of the Burnham Library of Architecture.

Even at a time when the architectural mainstream embraced the time-honored styles of the past, the Eleanor Robinson Countiss House, completed in 1917, was somewhat controversial. Rather than an extrapolation from various periods of history, the house is almost an exact replication of an extant building. The historical model was the Petit Trianon at Versailles begun in 1760 and completed in 1770. Designed by Jacques-Ange Gabriel for Louis XV's paramour, Madame de Pompadour, it is most often associated with Marie Antoinette, consort queen to Louis XVI. Certainly it was an unusual assignment for Howard Van Doren Shaw to undertake, considering he was a consummate master of highly discriminating eclecticism, so skilled that his houses were clearly his own individual creations.

Although commonly known as the Frederick Downer Countiss House, it should more appropriately be labeled the Eleanor Robinson Countiss House for it was built to Mrs. Countiss' exact specifications: the Petit Trianon but with an extra story. Furthermore, it was her money that paid for the house as her father, an executive of the Diamond Match Company, had generously provided a special home building fund for each of his daughters. Born in Chicago in 1887, Eleanor Robinson lived abroad as a child and attended finishing school at Miss Master's School in Dobbs Ferry, New York. In 1910 she married Frederick Downer Countiss (1872-1926), a stockbroker and then President of the Chicago Stock Exchange. An intelligent, energetic, and beautifully dressed woman (her fashionable wardrobe was one of the eight exhibited in a costume retrospective at the Chicago Historical Society in 1978), Mrs. Countiss was also a gifted organizer and successful fundraiser for numerous charities, most notably during World War I for the Red Cross and other patriotic endeavors. Her first marriage ended in 1925, and she then married Lawrence H. Whiting, the developer of the American Furniture Mart in Chicago. She died at the early age of forty-three in 1931.

The Countiss House is minimally different from the eighteenth-century original. The northernmost bay has been opened up for a carriage drive, and an unobstrusive street en-

trance has been incorporated into the center bay. The addition of the fourth story is the most striking deviation from the Petit Trianon. When questioned on this, Mrs. Countiss, supremely self-confident, reputedly replied: "It was necessary. If Marie Antoninette had lived in Chicago, she would have raised it too." However, the innovative and progressive architect Frank Lloyd Wright, who abhorred historical eclecticism in all its manifestations, was appalled. In a speech given in 1918, he scathingly commented:

Another traveled rich woman adored the Petit Trianon. She must have it for a house, only it was a story too low. So Mr. Shaw put another story on the Trianon for her. If he had not done it, someone else would have and would probably have done it worse. Mr. Shaw said so.

A contemporary perspective on this house, the largest and most famous of the 1500-block houses is offered, by Martin Tangora who authored the Illinois Register of Historic Places nomination form. He states:

In fact it is a triumph of eclecticism that Shaw could base this house so closely on the French model and at the same time harmonize it so perfectly with its neighbors, neither of which is French in any respect.

One of the hallmarks of the academic tradition was that it produced an architecture of civility, decorum, and good manners. This meant that architects such as William Kendall, Benjamin Marshall, and Howard Van Doren Shaw always designed a building in context, always factoring in its relationship to the street and its ultimate effect on its neighboring buildings. As a result, there was, more often than not, a pleasing architectural harmony in the landscape of the street as a visual whole. The 1500-block is a perfect illustration of this principle at work, one that many believe has been lost in the planning and building of late twentieth-century cities.

Even before the first house in the 1500-block was started, North Lake Shore Drive was assuming the skyscraper skyline it displays today. Gradually, apartment buildings of eight-to-ten stories were infiltrating the monolithic row of two-to-four story dwellings. The character of these apartment buildings, however, was luxurious with each unit every bit as palatial as a single-family house, thus assuring the continuity of North Lake Shore Drive as a high-grade residential street. In fact, Benjamin Marshall's 1100 Lake Shore Drive in 1906 (now demolished) and Howard Van Doren Shaw's 1130 Lake Shore Drive in 1911 put both these architects in the vanguard of the design and development of this newly acceptable form of housing for the affluent elite.

Chicagoans who built their houses along North Lake Shore Drive exemplified the city's urban elite: self-assured, robust, ready-to-risk, open to challenge, enterprising, and entrepreneurial. In his 1982 book *The Urban Establishment*, author Frederick Cople Jahler has written:

Chicago's leading citizens regarded themselves and the town as the ultimate realization of the western movement and American industrialism. The mid-western metropolis epitomized the raw and powerful adolescence of industrial America.

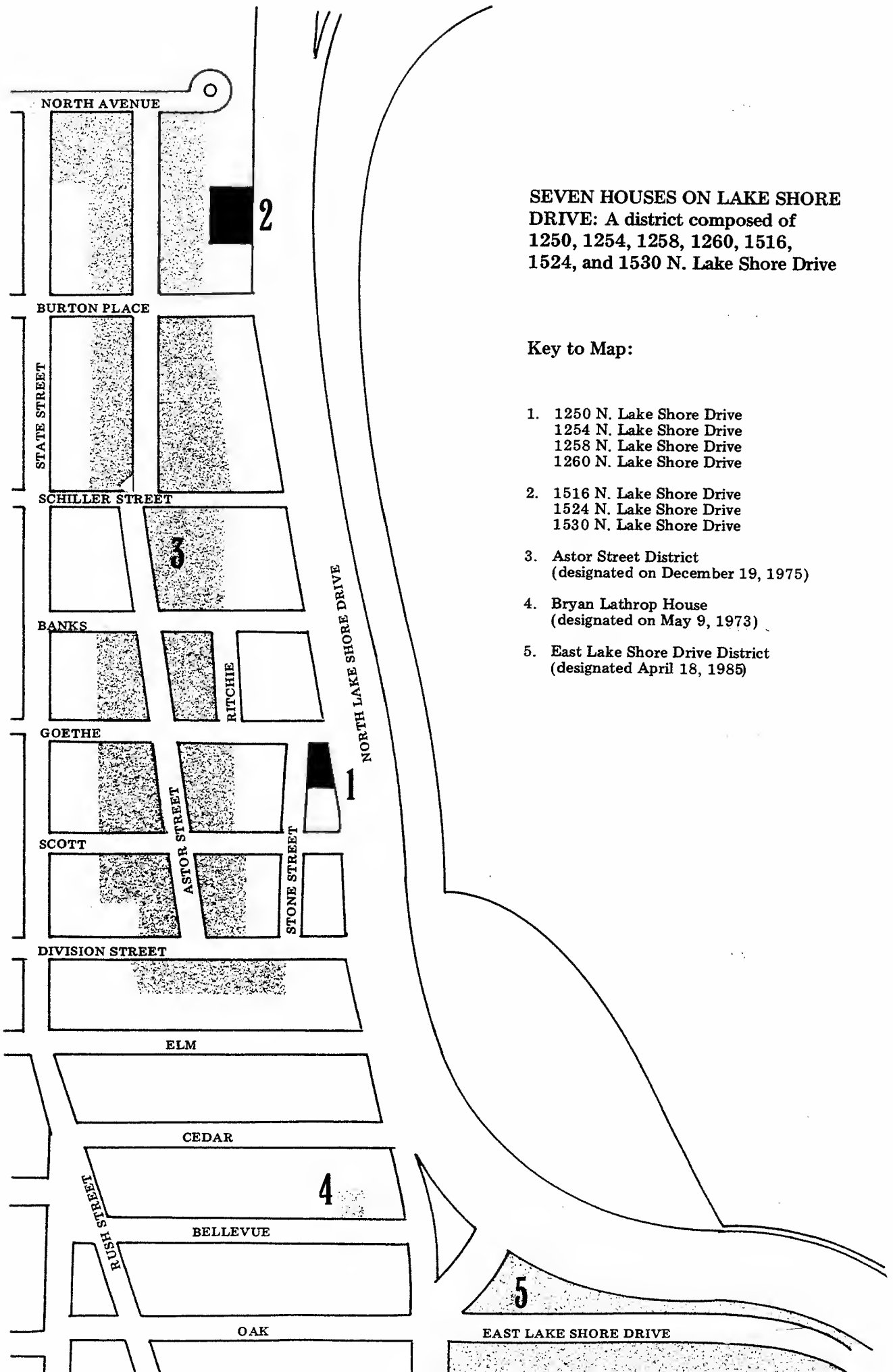
Bostonians and New Yorkers looked slightly askance at Chicagoans, considering them, as Jahler notes, "vigorous but vulgar and devoid of old families and traditions." However, in their architecture and their choice of architects, Chicagoans demonstrated that they were not "country cousins" but every bit as sophisticated and cosmopolitan as their East Coast counterparts.

The 1200-and 1500-block houses are therefore the swan song of a particular period of residential architecture for North Lake Shore Drive. They stand as valuable reminders of an illustrious part of the past of this famous street. Taken individually, each portrays the work of a distinguished and celebrated American architect. Collectively, each block strongly conveys the historical and aesthetic image of late nineteenth-and early-twentieth century Lake Shore Drive.

OPPOSITE:

1250, 1254, 1258, and 1260 North Lake Shore Drive illustrate the wide range of historically derivative styles used in American residential architecture during the 1890s and early 1900s.

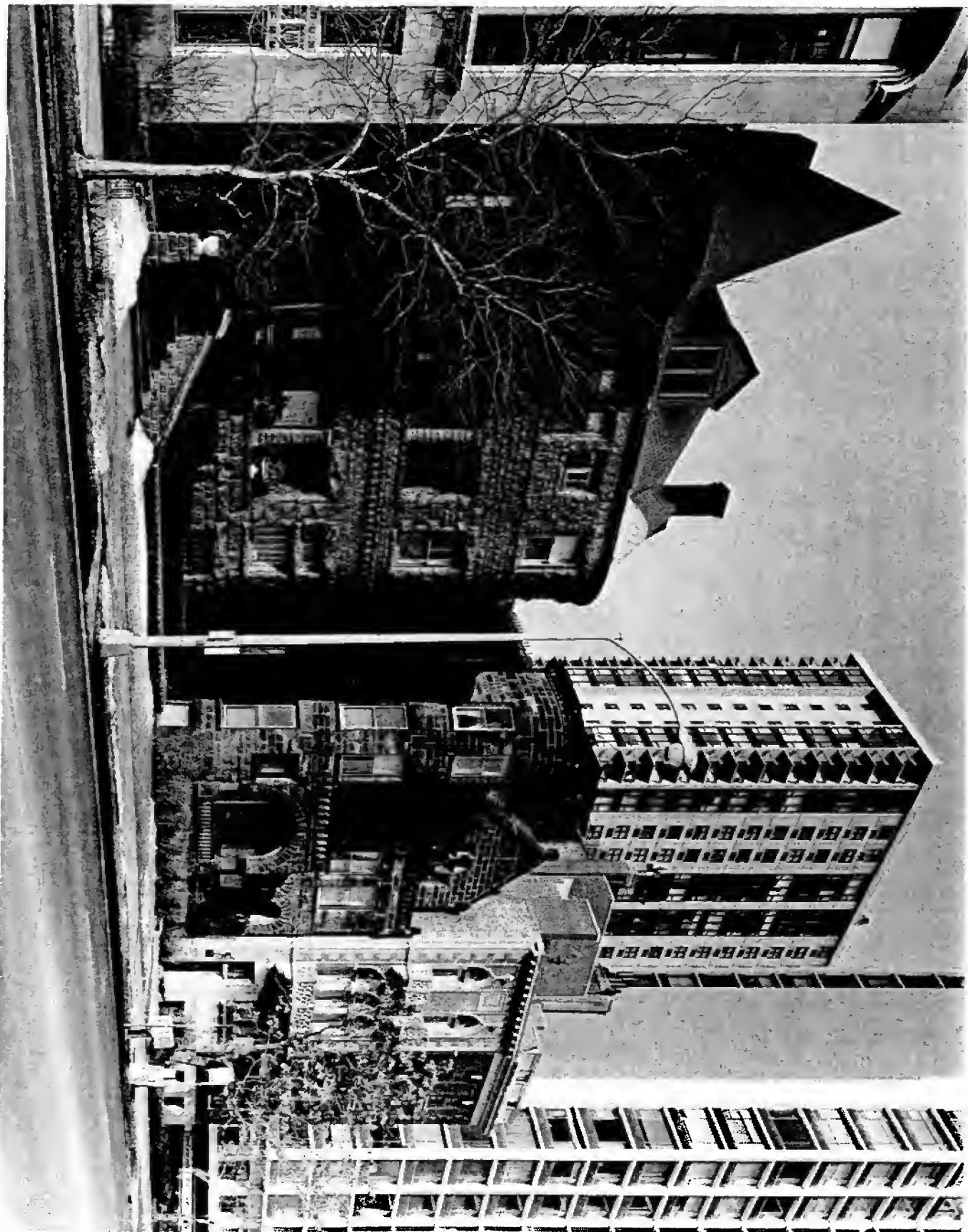
(Bob Thal, photographer)



OPPOSITE:

1250 North Lake Shore Drive was the home of C.C. Heisen, a prominent developer. One of his real estate projects was the landmark Manhattan Building.

(Bob Thall, photographer)



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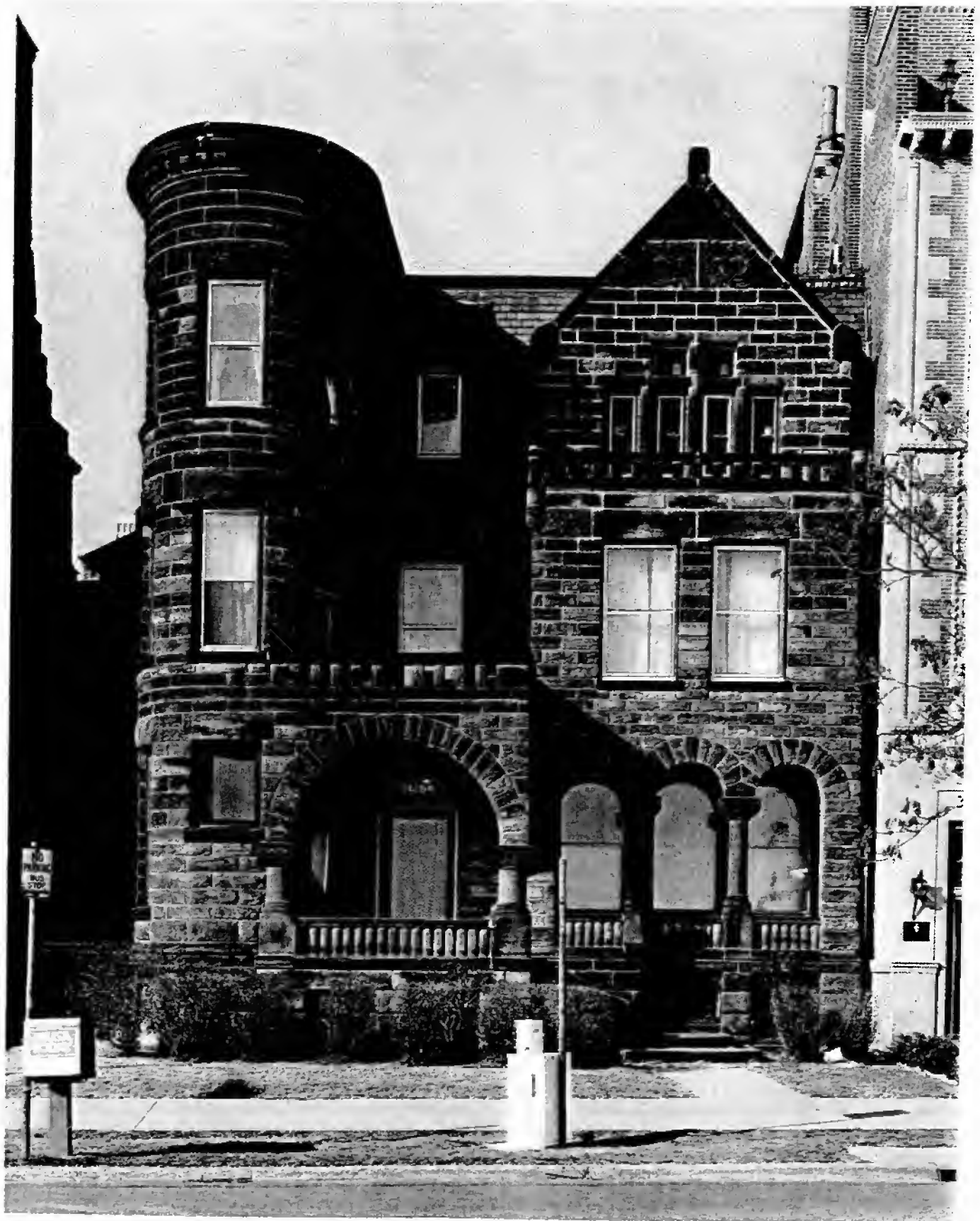
(Bob Thall, photographer)



OPPOSITE:

A large arched entry and a uniform rock-faced exterior finish are two of the hallmarks of the Richardsonian Romanesque style, popular in the United States from approximately 1870 to 1900 and seen here at 1254 North Lake Shore Drive.

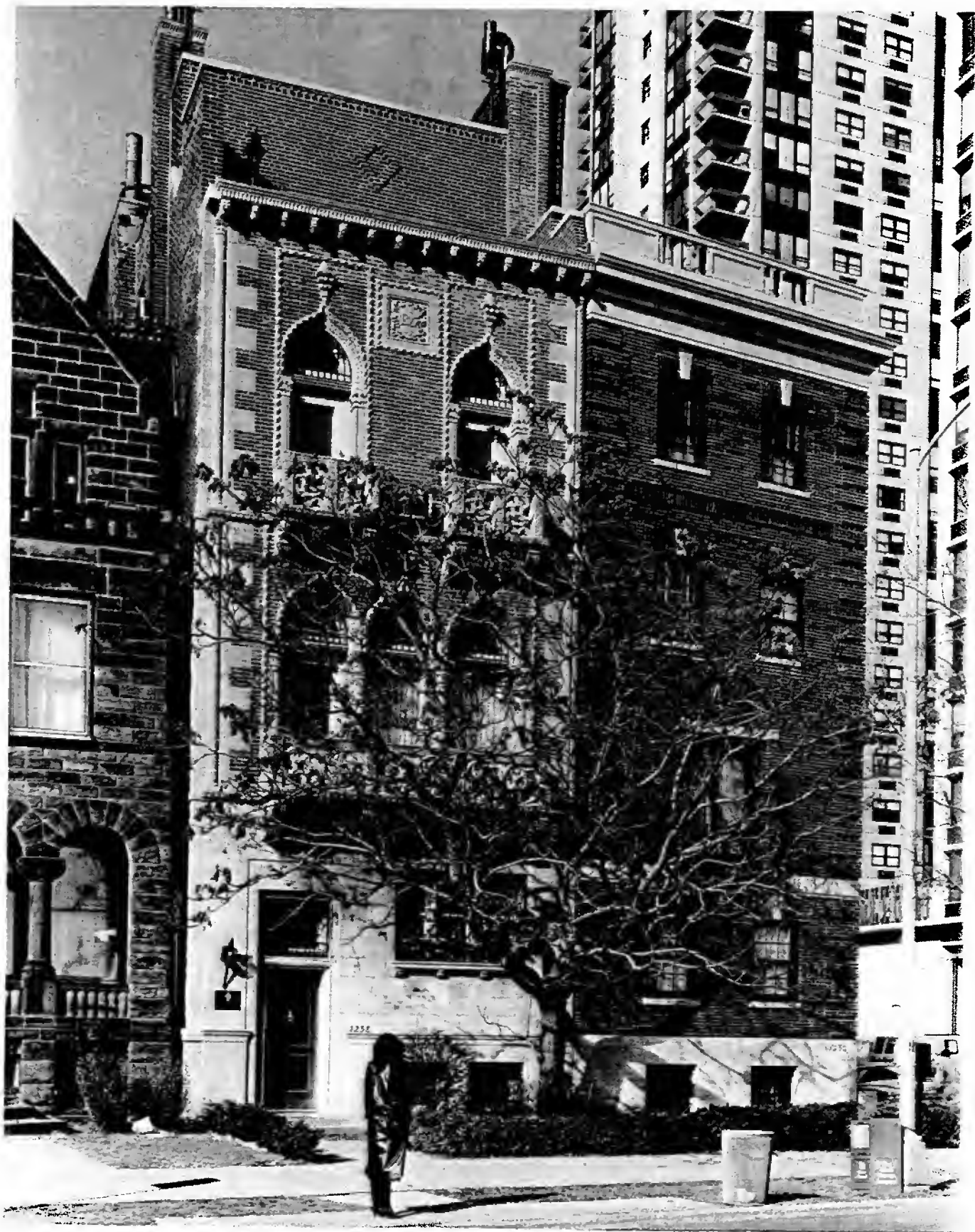
(Bob Thall, photographer)



OPPOSITE:

The rich decorative effects of the Venetian Gothic used on the Arthur Aldis House at 1258 North Lake Shore Drive were atypical of the work of Holabird and Roche.

(Bob Thall, photographer)



OPPOSITE:

The straightforward simplicity of the Madeline Whitehead Rockwell House at 1260 North Lake Shore Drive is more typical of the work of Holabird and Roche and is reminiscent of the urban streetscape of Georgian England.

(Bob Thall, photographer)



OPPOSITE:

The three remaining houses in the 1500 block of North Lake Shore Drive form a harmonious composition, visually related in scale, materials, height, and setback.

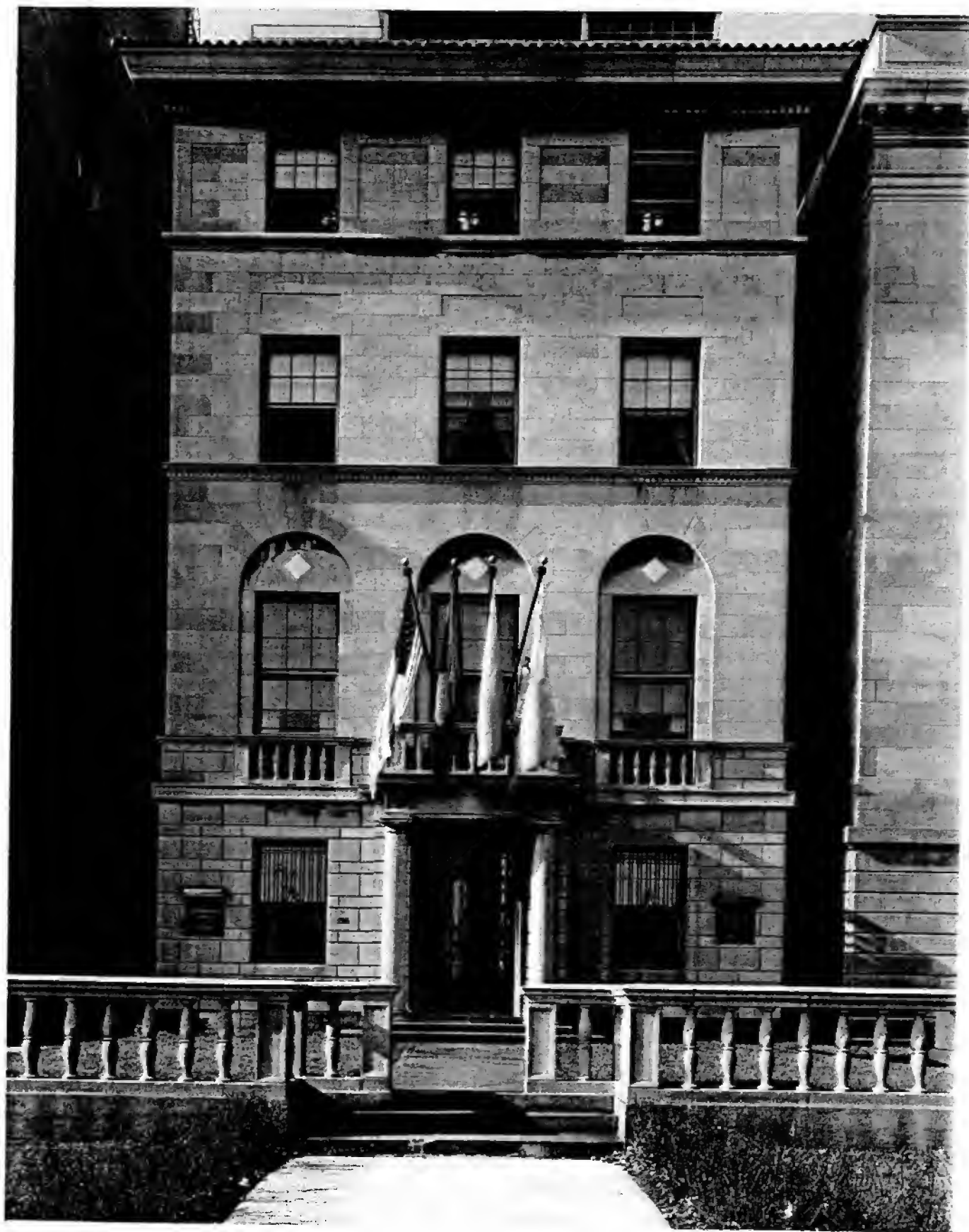
(Bob Thall, photographer)



OPPOSITE:

The Edward Blair House, completed in 1914, is the work of the internationally reknown architectural firm, McKim, Mead and White.

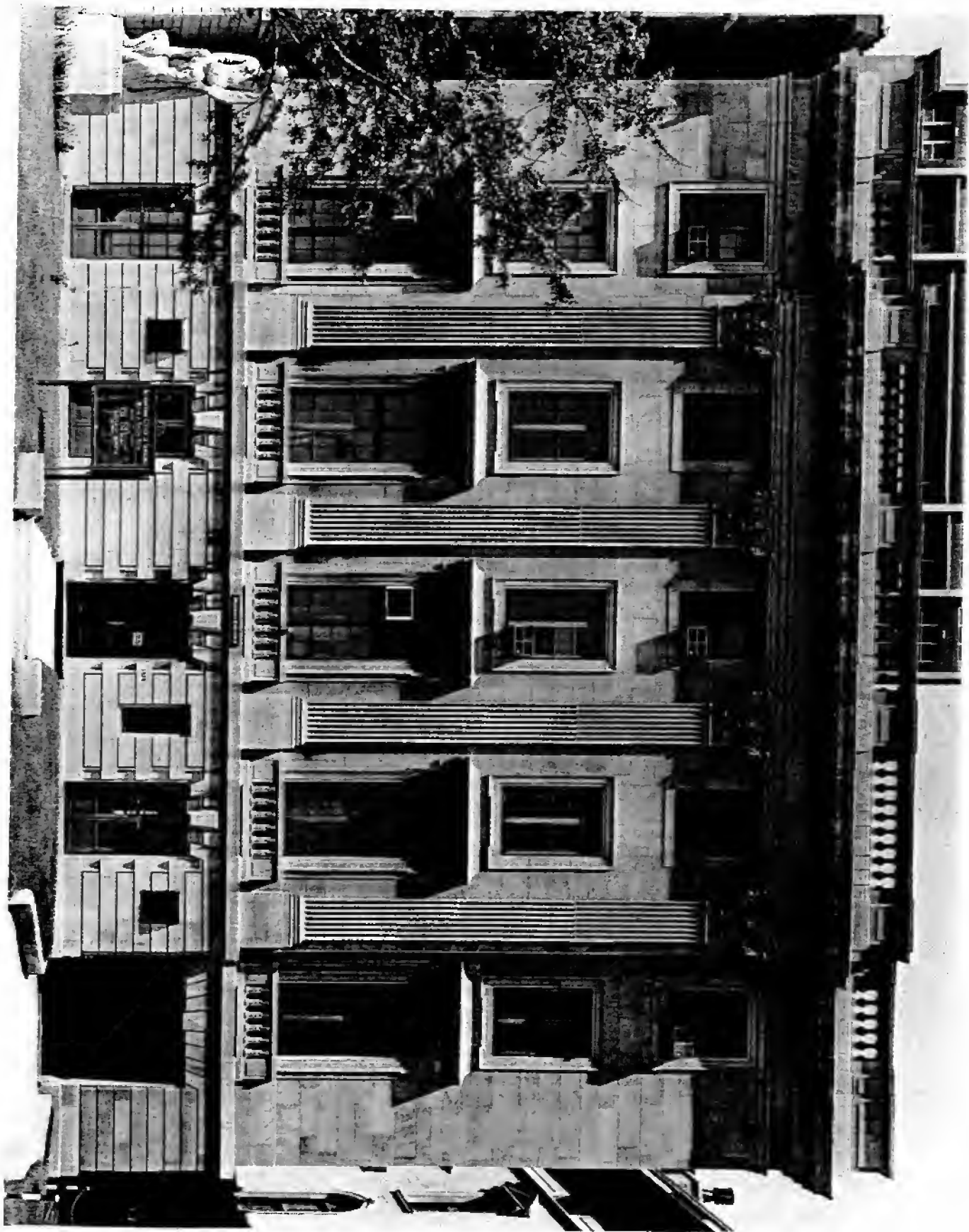
(Bob Tall, photographer)



OPPOSITE:

Modeled after the Petite Trianon at Versailles, the Eleanor Robinson Countiss House at 1524 North Lake Shore Drive is the work of one of Chicago's most venerable architects, Howard Van Doren Shaw.

(Bob Tall, photographer)



OPPOSITE:

Built for an especially distinguished business and civic leader, Bernard Eckhart, the house at 1530 North Lake Shore Drive displays elements culled from the Venetian Renaissance, which is most appropriate for a residence fronting on the water.

(Bob Thall, photographer)



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Additional research material used in the preparation of this report is on file at the office of the Commission on Chicago Landmarks and is available to the public.

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protect them by law. The Commission is staffed by the Chicago Department of Planning and Development, whose offices are located at 320 N. Clark St., Room 516, Chicago, IL 60610; Ph: 312-744-3200; TDD Ph: 744-2958.